STUDY GUIDE

ANNIE BAKER | WILL ENO | ATHOL FUGARD | BRANDEN JACOBS-JENKINS | SUZAN-LORI PARKS

Signature Theatre 2016-17 SEASON
WAKEY, WAKEY

WRITTEN AND DIRECTED BY

Will Eno
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HI STUDENTS,

You should feel good about going to see the play without reading what I’m about to write, so if you tend to like just jumping into things and figuring them out for yourself, then you should definitely do that, and stop reading this right now. If you do keep reading, then I’ll just tell you a few things that I was thinking about while I have been working on the play. First, about the title, *Wakey, Wakey*. That’s something some people say to their kids, in the morning. They say, “Wakey, wakey, eggs and bakey.” Maybe people don’t say it much anymore, I don’t know. But, so there’s that, the sort of nursery rhyme aspect of the title. My daughter, who is only two and a half, liked it the first time I said it. She repeated it, and I thought that was a good sign. There is also a thing called a “wake.” Which, you probably know, is a gathering that’s held after someone has died, but usually before they’ve been buried. It’s meant to be a fairly somber occasion. People get together and tell stories and reminisce about the person who’s died. A lot of times there’s food and drink. So, I had at least these two things in mind with the title-- the somber remembrance of a person who is gone, and, a silly nursery rhyme. That might explain a lot about the play. It is very much meant to be an occasion where the audience is invited to think about people in their lives who they’re grateful for. And maybe some of these people aren’t with us anymore. And so maybe some people will be glad to be given some time and space to mourn a little. The play is also very much meant to be fun, and to remind us of the beauty and silliness of life. In some ways, I think of *Wakey, Wakey* as a play about the incredible gift of consciousness that we are given, that all human beings are given, and how we should treat this gift with love and respect. Though death comes up a lot in the play, I hope that the experience of seeing *Wakey, Wakey* is a lively one, and that it makes people feel glad to be alive.

Thanks a lot for coming to the theater,

Will Eno
THEATRICAL CONTEXT

Will Eno completes his Signature residency with the world premiere of *Wakey, Wakey*, which follows the extended Signature runs of *Title and Deed* and *The Open House*. Read excerpts from the first two plays of Eno’s Signature residency, three of his earlier works, as well as an interview about his writing style to learn more about the playwright behind *Wakey, Wakey*.

**THOM PAIN (BASED ON NOTHING)**

**THOM PAIN**: What a nice crowd. I see no difference, really. In a world filled with difference, sickening disheartening difference, I see none. Between the you and the me. You all seem so wonderful and I seem so wonderful, and so I make no distinction, I see no separation, no unbridgeable distance between us, wonderful us. Or none worth remarking, since the thought of you disgusts me so much. The thought of you doesn’t disgust me that much. In fact, you’re all so wonderful I’d like to take you home, leave you there, and then go somewhere else. No, seriously. The truth? I don’t care either way. That’s not true. I do care, either way.

I’m the type of person you might not hear from for sometime, but then, suddenly, one day, bang, you never hear from me again.

We’re all roughly this way, yeah? Roughly.

**Noting a woman in the audience.**

Except you. You’re different. You’re lovely. I really love your difference, it’s so wonderful and lovely and different. Where are you from, I wonder, or did wonder, about two seconds ago. But now that’s over, we’re through. Sorry. See you around. You can throw my things away. I would change the locks if I were you. Bye now.

Reality is funny sometimes. Not to me.

**MIDDLETOWN**

**FREELANCER**: I’m writing a book on being an audience member. Originally, I wanted to be an autobiographer.

**AUNT**: Oh?
FREELANCER: Yeah. But then I had to sit down and ask myself, “Seriously? Me?”

AUNT: What do you like to go see?

FREELANCER: Oh, God, anything and everything. I’ve seen horses being born, Egyptian tombs being exhumed. I’ve gone whale watching, I watched my poor mother die, saw a Hindu bathing festival, a total solar eclipse, you name it. Mainly plays. Sometimes, I have anxiety attacks when the curtain goes up.

WOMAN: I always want to cry at the end. When you see the actors smiling and bowing in the light. Dead kings waving to their wives and girlfriends.

THE FLU SEASON

WOMAN: Once I lived a whole summer with a friend’s family. I did everything they did. I got stung by bees and tried drinking and simple kinds of kissing. It was hard being away and then hard being home. Is that something like what you were looking for someone to say?

NURSE: Just like, dear. Thank you. I guess we’re all away from somewhere. Away from some house on some street, or from some position in relation to the body of the mother. By dint of our being here. Did anyone know that “dint-less” was a word?

TITLE AND DEED

MAN: I’m not from here. I guess I never will be. That’s how being from somewhere works. I’ll assume you are, though. That’ll make everything make a little more, I think your word is, sense. And it might help to move things along. Let’s hope. We don’t need to hope. Things move quickly enough. In fact, we’re practically almost done. It’s my word, too, by the way, “sense.” Oh, so, one other thing-- don’t hate me, if you wouldn’t mind. Thanks. I know that’s not something you can ask a person. But, you know, what is? So, yeah, just, keep the screaming to yourself, if you could, as we used to say back in the sand pits. Thanks. (Small gesture towards bag.) That’s just a bag, by the way. Just some unattended luggage. No, seriously, don’t worry, it’s just my bag, a couple of belongings.

People don’t gather enough, anymore. Where I’m from, we used to gather all the time—Midwinter’s Eve, or for Reverse Weddings, or for something we had called Last Saturdays. So, yeah, thank you, and, welcome— it’s nice to see a little clump.

THE OPEN HOUSE

UNCLE: (Brief pause.) Do you know that thing about, “A guy’s got to do what a guy’s got to do”? I just read this pretty long
article about how scientists have discovered that, in fact, no, actually, he doesn’t.

FATHER: (Said with enthusiasm, as if he’s saying “Interesting.”) Uninteresting.

UNCLE: We think we have to be some certain way, you know?

FATHER: (Amiably agreeing:) Why can’t we just be happy being who we are?

INTERVIEW WITH WILL ENO

How do you usually begin writing a play?
I think with almost everything there’s a very strong, or slightly vague feeling, and that somehow issues into a picture of something onstage, of people and how they’re standing or not. And in some ways that’s all it is — you sit in a chair for a bunch of years and that ends up turning into something.

What is the relationship between darkness and humor in your writing?
I’m sure there was a time when the relationship between humor and dark stuff was slightly more conscious than it is now in my writing. I would be getting toward something that was too hot for me, and I would defensively or evasively try to put some little zingy thing in there. But I don’t feel that I do that as much. Funny stuff occurs to a person if a person is thinking about things. And I like to think that if you’re approaching truth, somehow that truth has to contain vaudeville and statistics and a lot of unfunny stuff and a lot of pain, and all that. So truth almost doesn’t have anything to do with either darkness or funny stuff. It’s just some other thing you’re getting closer to and you happen to accumulate those things as you’re going to and you happen to accumulate those things as you’re going along. I think it was a coping mechanism. But not anymore. I have no coping mechanism.

The audience seems to always be an important part of the equation for you. Do you take the audience into account while you’re writing?
I hope so. I think most people who care, and are good at writing plays have to do that. It occurred to me one time that, even if you have a huge cast, the audience is going to outweigh the people onstage pound for pound in terms of humanity. And they’re just a huge part — that’s where it all happens. A play gets finished in an audience’s mind. So I’m — I hope — deferential and kind and open to the idea of an audience.

Your characters often deal with the bleaker side of existence, but you don’t seem to approach these ideas with pessimism. Are you an optimist?
I think I completely am. I don’t want to seem simple or naïve, but so the world is this set of preconceptions we have, and fears and anxieties and all these things. But then you’ll bump into somebody on the subway, and someone says something funny or surprising or helpful, someone says something sweet. Or you just see something. I was walking to Grand Central, and there were two people sitting on the ledge of a bank eating from a box of cereal, and it happened to be Life cereal. I don’t want to turn that in any clever way, it just was two people on a cold evening reaching into this box of Life... cereal. By Quaker Oats. And that’s the world. I could have been in some grumpy mood or turning some unresolved thing over in my head, and if I had been lucky enough to see that in that moment and lucky enough to feel at least open to that moment, then that becomes a very different world for a little while. So I guess I’m hopeful and optimistic that if we can just be open to things around us, a lot of good things would come in as well as the normal terrifying things and scary things. It’s a tough job being a human being. I think. I am constantly amazed so many people do it with such style.

What is the most challenging aspect of being a playwright?
A thing I like is that there is such a long history and such a historical record of other people’s efforts. You sit down to work on a play and you’re suddenly involved in something that’s been going on for thousands of years. There are millions of plays. To be conscious of that, and then to work up the gumption to say, “Hey, here’s one more,” that’s kind of a challenge. To be able to do it with humility is the bigger challenge, though it’s not impossible.
**INTERVIEW WITH THE PLAYWRIGHT**

In 2012, before The Pershing Square Signature Center had even officially opened as a building, Founder Jim Houghton, who passed away this summer, asked Will Eno to be one of the inaugural writers in Signature’s new Residency Five program—an unprecedented initiative that guaranteed playwrights three productions over the course of five years. Fast forward to the present, almost exactly half a decade later, and Will has become the first of the Residency Five playwrights to complete the program, with the world premieres of his plays *Title and Deed* in 2012, *The Open House* in 2014, and now *Wakey, Wakey*. To borrow a line from the central figure in Will’s new play, *Wakey, Wakey* “was supposed to be something else.” Before heading into rehearsals, Will sat down with Literary Manager Jenna Clark Embrey to talk about friendship and fatherhood, and how one play turned into a whole new thing.

**Your last play at Signature was *The Open House* in the spring of 2014. What have you been up to since then?**

Well, our daughter Albertine was born in August of 2014. She’s the biggest thing, the best. *The Realistic Joneses* opened on Broadway, right after *The Open House*, and I worked on some other productions out of town. *Title and Deed* in Chicago, with my friend Michael Patrick Thornton, and I worked with Oliver Butler on a production of *Thom Pain* at the Geffen in L.A. that starred Rainn Wilson. Oliver and I co-directed a film based on that production. Mainly I’ve been having a lot of fun with Albertine and trying to learn how to be a dad, and being a dad, I hope. And working on some other plays...

**You’re the first Residency Five playwright who is going to “graduate” from the program—what does that feel like?**

The whole thing, the whole time has been amazing, and... I’m going to direct this
third and last play, which, I’ve only directed some short plays and it was a long time ago. But the Signature Residency—and also Jim Houghton was a guy who really did this—the whole place makes you feel like you can do just a little more than you think you can, or that you should at least try. I remember when Jim called about Residency Five, the idea of writing three plays in five years seemed just, not even laughably impossible, just, no way, and suddenly somehow, here we go, starting up on the third one. Which is a great feeling. And it doesn’t feel like I’ve just cranked out some plays, it feels like three very special, different things that came into being because of the sort of, the ground and the water at Signature. This place, the way things happen here. The way your mind feels here. It’s the difference between someone asking you, “Who was the 16th president of the United States of America? You have three seconds,” and someone saying, “What does the word ‘presidential’ mean to you? I’m gonna get a sandwich and I’ll be back in two hours. If you think of anything, scribble it down.” So it’s something like that, just the openness, the confidence people seem to feel in you and in the whole process. The openness of the architecture and the openness of the administrative areas, and the way people talk about work and approach it. It’s entirely serious and super professional but also very sunny and clear, light. The way audiences come in, and sort of linger, the nature of the audiences themselves, all of it.

Has your writing process changed over the course of five years or do you feel like that part has been consistent? Having Albertine is a huge change that, I don’t know, it’s such a massive and complete change that other little changes, things in my approach to writing or any of that, seem almost impossible to notice. Or, more to the point, they are a subset of this other big great change. One aspect of which is I feel this strong drive to get some good work finished so I can go crawl around on the floor and play with her. Another thing, I’m sure I feel more things. You know what, there is a change that I think is very much related to Signature—I’m much more open to the possible ways something might get written, to the different processes you might employ to write a play.

Can you talk a little about the path that led to this play, Wakey, Wakey? Yeah, um... Let’s see. About a year and a half ago, I asked Jim Houghton, I had one play left in my three play residency, and Jim had been diagnosed, um... and I was just thinking about all the plays Jim had directed and produced and helped create and inspire over all the years at Signature, 25 years. And I asked him if there was a play he hadn’t ever seen on a Signature stage that he wanted to see, or some idea he was interested in for a play that we could make together, and he very humbly said something like, “Oh, uh, let me think about it, I don’t know.” And then in the most wonderful, Jim kind of way, these text messages started showing up with an idea, and then more of an idea, and then these long, incredibly detailed and expressive texts. So, we started working on that play and he was going to direct it and that was really exciting to me. He was such a humble person so none of this—he had to be pushed a little bit but then he really... he loved making things and he had so much energy. We started out, you know, not knowing what would happen, and he was doing so well for so long, and just like that, he went into hospice and um... Joyce said to come visit quick, which was something I’ll never forget and am so grateful to her for, to be able to spend that—to just talk with Jim and tell him how much, let him know how much I loved him. We talked about different things that might happen with the play. Jim was so amazing and clear. I have a photo of him from that day drawing little cartoons on a card he was sending to some friends and their two little girls. This great very private smile as he cracks himself up with a drawing he
was making for a four-year-old and a six-year-old. But so I hope Lily Houghton and I are going to finish Jim’s play down the road, um... and Jim liked that idea. And then Jim died on August 2nd. And I started writing this thing a little while after, which is called Wakey, Wakey, the title being... I wanted something that sort of has that sense of ‘time to get up’ in it, and also of a ‘wake’–as in an Irish wake, but also has a silly, nursery rhyme thing to it. It’s a play that is kind of about... the whole story I just told–people you love and people dying and how do you think about that and what is, uh, what is a person’s–what remains of a person. Things like that. And how do we think about our own death and all that—not to be glum because all these things are things you ask yourself or you ask about other people for the purpose of trying to live a more grand and a meaningful, helpful life.

**Did the process of writing this one feel a lot different, or was how you went about it different? Or was it like riding a bike, to an extent?**

All the things you said are somehow simultaneously true. It felt very different, but also, of course there’s similarities to other things but... um, I would put it this way. I was thinking about Jim a lot. And if someone ever asks you to write a reference, the easiest ones are the people who you totally love and you think they’re great. And as you know, that takes ten seconds, and you, you speak your heart and it spills out and you sign your name and put it in an envelope. So this had that element of being a, a person who I love and a lot of simple, clear, strong feelings. And, and to be clear, it’s not a play about Jim. I hope it’s a little bit with him, somehow. He’s a guy who, I don’t know how to say this, but, he lived with such clarity and integrity and directness, and so you always knew where he stood, and if I’m thinking about something now, I feel like I have a good idea where Jim would stand on it, so it feels like the conversation continues. I really hope this will feel like a thing that happened, not a play you went to.
Humor has a really strong presence in this play, and Jim had a terrific and really specific sense of humor. In some ways this play feels like both Jim telling a really good story, and like a group of people telling a really funny story about Jim.

Jim was a... he had a way with being funny that—since it didn’t seem like it was his first priority—it just made things funnier. I don’t know how a person can be an incredible leader and a sort of class clown and prankster, but he was a little bit that. When he would do accents and impressions and stuff. It’s felt easy, sometimes, to find funny things in the writing of this. Almost in that way that everything seems funnier in a library, because you’re not supposed to laugh. The picture of Jim I was talking about before, it was the Friday before the Tuesday that he died, I think. And he was sending his friends and their kids a card along with these custom-printed wristbands that said “linguini” on them. And it was all, it was a tiny inside joke from a dinner they all had together where they laughed about the word linguini. That’s something he did in the last week of his life. And that’s the guy’s heart, right there. He had such lightness. I’ve never known anyone who lived with more reality, on one hand, and more lightness, on the other. So all these things are qualities I hope—and again it’s not a play about Jim in a biographical way, at all—but I hope the play might have some of his personality.

What is the design of the play going to be like?
I’m not trying to be coy about the thing but I hope that it’s a very simple play that will have a lot of sly elements that add up to a kind of rich experience that, um... yeah, which, what playwright is NOT going to say that exact thing about a play? [laughs] It’s going to be different elements that come together and—wowee!—equal more than the individual sum of their parts! That’s our plan. Wish us luck. Seriously, it’s a really incredible design team, almost entirely composed of people Jim brought together, who have very generously and beautifully said they’d continue on with the project, even though it’s completely changed.

Is there anything else you’d like to say?
Yeah, and I always want to try to say it in a way that’s completely simple and plain and inarguable. Signature is an amazing place. There’s no place like it. Residency Five is an amazing thing. There’s nothing like it and the plays that are going to keep coming out of it are going to be like nothing else. Everything feels just so, here, just right, and you cannot believe that it actually has been designed that way, because it all feels so natural and easeful. It is the most unbelievable marriage of thoughtfulness and mystery. Or, very specific things, and large, gently unknowable things. I’m—I continue to be amazed at how all these tiny pieces, they’re tiny, very human, very real little pieces and they all somehow come together to make this thing, and sometimes it’s this super smooth clock sort of thing and sometimes it’s this crazy flying jalopy contraption thing. But it is moving in both cases and is going somewhere in both cases and um, I’m proud to be a part of this place.

After The Open House, you and Oliver Butler gifted the Signature staff a ping-pong table. So, last question: should we put it in the rehearsal room during this play?
Oh yeah, definitely. That’s a big room, so it’d be great in there. Just in case there’s any real ringers who need 20 feet of space back from the end of the table, you know?
• Who is Lisa? What role does she serve in the play?

• We are given only a few specific details about Guy. How does this affect the audience’s relationship with him?

• What does the final moment of the play represent?

• How does the play view the relationship between living, losing, and dying?
CAST & CREATIVE TEAM

SIGNATURE THEATRE
Artistic Director Paige Evans
Executive Director Erika Mallin
Founder James Houghton

WAKEY, WAKEY
Written and directed by Will Eno

Cast
Michael Emerson
January LaVoy

Casting Telsey + Company, Karyn Casl, CSA
Press Boneau/ Bryan-Brown
Associate Artistic Director Beth Whitaker
General Manager Gilbert Medina
Director of Development Glenn Alan Stiskal
Director of Marketing & Audience Services David Hatkoff
Director of Finance Jeffrey Bledsoe
Director of Production & Facilities Paul Ziemer

Scenic Design Christine Jones
Costume Design Michael Krass
Lighting Design David Lander
Sound Design Nevin Steinberg
Projection Design Peter Nigrini
Production Stage Manager David H. Lurie
WILL ENO

AUTHOR/DIRECTOR

is a fellow of Residency Five at the Signature Theatre. His play The Open House premiered at Signature in 2014, and received the Obie, the Lortel, and Drama Desk Award. His play The Realistic Joneses was produced on Broadway in 2014, where it was named Best Play on Broadway by USA Today and the Guardian and was in the N.Y. Times Best Plays of 2014 list. Thom Pain (based on nothing) was a finalist for the 2005 Pulitzer Prize and was recently made into a film starring Rainn Wilson that Will co-directed with Oliver Butler. His plays are published by Samuel French, Oberon Books, D.P.S., and playscripts.
CAST BIOS

MICHAEL EMERSON (GUY)  
Michael first came to notice for his highly-acclaimed portrayal of Oscar Wilde in Moises Kaufman’s Gross Indecency (Minetta Lane). He subsequently appeared on Broadway in The Iceman Cometh and Hedda Gabler. His television debut as serial-killer William Hanks on “The Practice” (ABC) won Michael the first of his two Emmy Awards. His second was for his portrayal of fan-favorite Benjamin Linus on the long running series “Lost” (ABC) where Variety named him “one of the greatest villains in television history.” Most recently, Michael appeared as Harold Finch in the hit drama series “Person of Interest” (CBS).

JANUARY LAVOY (LISA)  
is always honored to return home to Signature. Previous productions: Signature Plays, Two Trains Running, Home. Broadway: ENRON, Off-Broadway: Wings (2ST), Coraline (MCC). Selected Regional: Joe Turner’s Come and Gone (Mark Taper Forum), Good People (Pittsburgh Public), Measure for Measure (Shakespeare Theatre of NJ), A Streetcar Named Desire, Lobby Hero, The Merchant of Venice (Denver Center), and the world premiere of Native Guard by US Poet Laureate and Pulitzer Prize winner Natasha Trethewey (Alliance Theatre). TV: “Blue Bloods,” “Law & Order,” Noelle Ortiz on “One Life to Live.” VO: commercials, 100+ audiobooks, 2014 & 2016 Audie Awards. www.januarylavoy.com, Twitter: @justjanuary. Special thanks to everyone at DBA and Innovative Artists. This one’s for JH.
CREATIVE TEAM BIOS

CHRISTINE JONES
(Scenic Design) is a Tony-award winning set designer and the Artistic Director of Theatre for One. SET DESIGN: Currently Running: Harry Potter and the Cursed Child Pts I & II. Broadway: American Idiot (Tony Award); Hands on a Hardbody; On a Clear Day; Spring Awakening (Tony Nomination); The Green Bird (Drama Desk Nomination); Everyday Rapture. West End: Close to You: Bacharach Reimaged; Let the Right One In. Opera: Rigoletto (MET). Other Selected Work: The Book of Longing (Lincoln Center Festival), Burn This (Signature Theatre) and True Love. 2015 OBIE for Sustained Excellence in Set Design.

MICHAEL KRASS

DAVID LANDER
(Lighting Design) Signature Theatre: The Open House by Will Eno, Incident at Vichy, Edward Albee’s Occupant, The Lady from Dubuque. Broadway designs include: The Winslow Boy, The Heiress with Jessica Chastain, Master Class with Tyne Daly, Bengal Tiger at the Baghdad Zoo, 33 Variations, I Am My Own Wife, A Man for All Seasons. Off-Broadway: MTC, New Group, NYTW, Playwrights Horizons, Public Theater, among others. Regional: Alley Theatre, Goodman Theatre, Kennedy Center, La Jolla Playhouse, Mark Taper Forum, Old Globe, among others. International: London, Caracas, Singapore, Tokyo, Sydney, Melbourne, Mumbai among others. 5 Awards: Two Tony Award nominations; 6 Drama Desk nominations (1 win), among others.

NEVIN STEINBERG
(Sound Design) Signature: Daphne’s Dive. Recent Broadway: Dear Evan Hansen, Bright Star, Hamilton, It Shoulda Been You, Mothers and Sons, Rodgers and Hammerstein’s Cinderella (Tony nomination), The Performers, Magic/Bird. Off-Broadway: Dear Evan Hansen, Hamilton (The Public Theater), The Landing (The Vineyard Theatre), Far From Heaven (Playwrights Horizons). Nevin is the Audio Consultant for Carnegie Hall’s Isaac Stern Auditorium.

PETER NIGRINI
(Projection Design) Broadway: Dear Evan Hansen, An Act of God, The Heidi Chronicles, The Best Man, Fela, 9to5. Elsewhere: The SpongeBob Musical (Chicago), Grounded and Here Lies Love (Public Theater), Far From Heaven (Playwrights), Notes from Underground (TFNA), Grace Jones Hurricane Tour, Don Giovanni (Santa Fe), Blind Date (Bill T. Jones). For Nature Theater of Oklahoma, No Dice and Life & Times (Burgtheater, Vienna). Currently: Amélie (Broadway), Monsoon Wedding (Berkeley Rep), Skin of Our Teeth (TFNA).
CREATIVE TEAM BIOS

DAVID LURIE
(Production Stage Manager) At the Signature: Old Hats, Kung Fu, Golden Child, Medieval Play and The Lady from Dubuque. Broadway: Speed-the-Plow (Barrymore), Losing Louie (Biltmore). Touring: Ireland and US-The Cripple of Inishmaan (Druid and Atlantic Theater Company) and The Silver Tassie (Lincoln Center Festival/Druid). Off Broadway: Second Stage, Playwrights Horizons, Manhattan Theater Club; Roundabout Theatre Company, MCC Theater, Atlantic Theater Company. Regional: ACT, Huntington, Williamstown, Long Wharf, Dallas Theater Center, Lyric Stage Company of Boston. Graduate of Boston University.

AMANDA KOSACK
(Assistant Stage Manager) National Tours: Irving Berlin's White Christmas, Buddy: The Buddy Holly Story, Fela!. Off Broadway: Old Hats, Medieval Play, The Lady From Dubuque (Signature Theatre); All The Ways to Say I Love You (MCC); Cagney (Westside Theatre); Cloud Nine (Atlantic Theater Company); The Way We Get By (Second Stage); In Transit (Primary Stages). NYC: BAM Poetry, Roman Tragedies (Brooklyn Academy of Music); Foreverman (NYMF). Regional: Long Wharf Theatre, Surflight Theatre, Lyric Theatre of Oklahoma. Amanda is a graduate of Oklahoma City University and a proud member of AEA. Love and thanks to Mom and Dad.

CAITLIN RYAN O’CONNELL
(Assistant Director) is a 2016/2017 Clubbed Thumb directing fellow and a freelance director based in Brooklyn. Prior experience includes assisting and directing at Ars Nova, LCT3, The Eugene O’Neill Theater Center, Actors Theatre of Louisville and Trinity Repertory Company. She is a teaching artist with The International Theatre and Literacy Project in Rwanda. Caitlin has trained with the National Theater Institute, St. Petersburg Theatre Arts Academy, The Royal Shakespeare Company and Simon McBurney’s Complicite. Wellesley College, BA and Brown/Trinity Rep, MFA in Directing.
Learn about a work’s inspiration, ask questions of its creators, and deepen your understanding of the artistic process and the role of a theatre artist at the Center and beyond.

Our free supplemental programming includes:

**TALKBACK SERIES**
Learn about the process of putting on a production, what it’s like to play the characters, what goes on behind the scenes, and much more in this post-show Q&A session with the cast and creative team.

**BOOK CLUB**
Delve into the context of a Signature playwright’s work by discussing a related book or play and explore theatre’s connection to other art forms through a guided discussion with Signature’s literary staff.

**BACKSTAGE PASS**
Get an inside look at the mechanics behind the magic in this pre-show discussion with one of the show’s designers. Learn how design shapes the audience experience and transforms a production.

**PAGE TO STAGE**
Hear the full story on how artists transform an idea into a play through a moderated discussion with members of the Artistic Team.

**THE WORLD OF THE PLAY**
Explore cultural themes in the play and gain insight into the intellectual context for the work in this moderated discussion, featuring a panel of scholars, experts and artists.

**THE ART OF COLLABORATION**
Dig deep into the relationship of multiple artists to understand how their creative dynamic has changed over time in this pre-show conversation between longtime artistic collaborators.

*The Signature Spotlight Series is sponsored by American Express.*
SIGNATURE SPOTLIGHT SERIES

CALENDAR FOR WAKEY, WAKEY

TALKBACKS
(Post-show on the Diamond Stage)
Wednesday, February 15th
Thursday, March 2nd
Tuesday, March 7th
Tuesday, March 14th

PAGE TO STAGE (6pm)
Wednesday, February 22nd

PARTICIPANTS:
Playwright and director Will Eno

BACKSTAGE PASS (6pm)
Wednesday, March 8th

PARTICIPANTS:
Scenic Designer Christine Jones

AUDIO DESCRIBED PERFORMANCE (2pm)
Sunday, March 12th

BOOK CLUB (7:30pm)
Thursday, March 16th

BOOK:
When Breath Becomes Air by Paul Kalanithi
Signature Theatre celebrates playwrights and gives them an artistic home. By producing multiple plays by each resident writer, Signature offers an in-depth look at their bodies of work. Founded in 1991 by James Houghton, Signature makes an extended commitment to a playwright’s body of work, and during this journey the writer is engaged in every aspect of the creative process. By championing in-depth explorations of a playwright’s body of work, Signature delivers an intimate and immersive journey into the playwright’s singular vision. Signature serves its mission through its permanent home at The Pershing Square Signature Center, a three-theatre facility on West 42nd Street designed by Frank Gehry Architects to host Signature’s three distinct playwrights’ residencies and foster a cultural community. At the Center, opened in January 2012, Signature continues its founding Playwright-in-Residence model as Residency One, a first-of-its-kind, intensive exploration of a single writer’s body of work. Residency Five, the only program of its kind, was launched at the Center to support multiple playwrights as they build bodies of work by guaranteeing each writer three productions over a five-year period. The Legacy Program, launched during Signature’s 10th Anniversary, invites writers from both residencies back for productions of premiere or earlier plays. The Pershing Square Signature Center is a major contribution to New York City’s cultural landscape and provides a venue for cultural organizations that supports and encourages collaboration among artists throughout the space. In addition to its three intimate theatres, the Center features a studio theatre, a rehearsal studio and a public café, bar and bookstore. Through the Signature Ticket Initiative: A Generation of Access, Signature has also made an unprecedented commitment to making its productions accessible by underwriting the cost of the initial run tickets, currently priced at $30, through 2031. Signature has presented entire seasons of the work of Edward Albee, Lee Blessing, Horton Foote, María Irene Fornés, Athol Fugard, John Guare, A. R. Gurney, David Henry Hwang, Bill Irwin, Adrienne Kennedy, Tony Kushner, Romulus Linney, Charles Mee, Arthur Miller, Sam Shepard, Paula Vogel, Naomi Wallace, August Wilson, Lanford Wilson and a season celebrating the historic Negro Ensemble Company. Signature’s current Residency One playwright is Suzan-Lori Parks; current Residency Five playwrights are Annie Baker, Martha Clarke, Will Eno, Katori Hall, Quiara Alegría Hudes, Branden Jacobs-Jenkins, Kenneth Lonergan and Regina Taylor. Signature was the recipient of the 2014 Regional Theatre Tony Award®, and its productions and resident writers have been recognized with the Pulitzer Prize, Lucille Lortel Awards, Obie Awards, Drama Desk Awards, AUDELCO Awards, among many other distinctions. For more information, please visit signaturetheatre.org.